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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH
DATED: 051630ZJUL78
NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: Sep 2000

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-13

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1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a building of interest in [REDACTED]
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) This session was conducted concurrently with session D-12.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-13

TIME

- #66: This will be a remote viewing session for 1030 hours, 28 August 1980.
- Relax, now. Relax. Relax and focus your attention. Relax and focus your attention on the building in the photograph I have shown you. Relax and focus your attention. Relax and focus. Focus on the building in the photograph I have shown you. Move now to the building and describe the entrance on the south side.
- #46: Okay, it's a modern type entrance. It's got a, kind of a straight canopy that leaves from the recessed entrance..... and the ceiling of that canopy is.....and there's a dark.... that goes to the canopy, dark blue and black.....
- #66: Tell me about the activity. Just relax now. Tell me about the activity today, right now, at this building.
- #46: I gotta finish something else, here.
- #66: Fine.
- #46: There's a...cement stairs with kind of concrete slabs leading up to the recessed entrance here. The lights are in front of the door, within the recessed part, I see two lights on the ceiling, and then there are...there are kind of double doors like, uh, you would have when you go into a bank... rectangular...
- #66: Describe the construction of the doors.
- #46: It's like, uh, very modern, swing or swivel type, you push and return...they're single doors, it's not an entry with double doors, single....into the building.
- #66: Of what material are these doors?
- #46: Hard metal...metal, in fact, next to the doors there's... again, small panels like glass, but they're much narrower than the doors, but they're part of the frame, I guess sort of, I would say they're about...they're two and a half foot wide or something...it's dark, I don't know if it's tinted or, it might be smoked or tinted, I'm not sure, it's very modern looking...
- #66: Go on through the door, now, and describe as you go.

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- #46: Yeah...the floors are big tiles...very shiny, white floor, very clean.....indoor outdoor...carpeting.....to the left attracts my attention there, there's a...wooden....type wall, kind of a divider, but it's made of wood, it's brown... painted, and not clear...divided into rooms.....I get the impression the entire thing is quite, uh...plush, modern... glossy, dark...
- #66: Describe the activity around you now, right now.
- #46: It's empty...it's empty...it's a conference type room...
- #66: Return to the main entrance and tell me-
- #46: Just a minute. There's another room adjoining this one, with a desk in the center...metal chairs.....okay...
- #66: Did you say there was a couple of people here?
- #46: Yeah.
- #66: Describe them.
- #46: Business suit...uh, like an executive of a...of a business or a bank...very few papers on the desk, like a manager or something...dark suit and a tie....kind of short...5' 5" at the most, except he's bald.....secretary.....like a 20 year old secretary...secretary stenographer type..... strict business...good business relationship.....
- #66: Move to the entrance. Stand with your back to the entrance and describe what's in front of you.
- #46: A stairwell, to the left side of this...a left stairwell going downstairs, a right stairwell going up...it's in two portions, you can go up, and it's like a half a stairwell, a little walk to the left, and go up and you're on the second floor.
- #66: Move now to the second floor. Move up the stairs to the second floor.
- #46: Yeah, big window as you come up the stairs....to the window, I don't know if you'd call it....to the floor, but seems to be tall as the wall..... Okay, now the...vision of offices there, but it's all...it's not wood on the floor, it's.... like asbestos or something...light yellow...an ashtray sticking off the wall...now I see an elevator next to the ashtray next to the stairway....the walls are like..... yellow, green, maybe...then, go beyond that down the hallway there's rectangular windows, and the upper portion of the wall. And there are doors leading to offices.

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#66: What makes you say offices?

#46: Just an impression. This portion is not as plush as the first floor (mumbling) There's an absence of activity.

#66: You say that this second floor is less plush than the first floor.

#46: Yeah, it would be like compared to the first floor it would be like the entrance to a bank building with hardwood shined and stained, and then the second floor would be a lot of offices of asbestos and cement, clean but not as plush. The floor is the same as the hallway floor.....I think there are hallways at either or both ends on the second floor... Absence of activity, as if...activity had stopped about... three weeks ago, or something.

#66: Where do you perceive a lack of activity?

#46: All over.

#66: Okay, I would like to address that problem now. In expanding your awareness beyond one spacial point in the building, determine how this building without activity is secured.

#46: Right now it's limited to like a caretaker activity, you got, like a...one or two people.....periodically. From the outside (mumbling) building is secured by people when it is active, and when it is not active...they either have one or two persons or no persons....combine...and in that inactive period you don't have more than four people (mumbling).... When there is activity, it's heavily cordoned off.

#66: As you perceive the building now, in it's inactive state, are there lights on throughout the building?

#46: There are no lights in the corridors, they're not on, there's plenty of light coming from the windows, you would have to put the lights on individually in the rooms. Let me take an overall look here.

#66: I'll wait.

#46: Looking for lights, there are two offices on the third floor there's one on the second floor, and I can only see..... it's either light or activity...has to be activity on this floor...the other portion is sombre, dark.

#66: I have a particular point of focus now. Moving up the stairs from the first floor, up the stairs, stand at the top of the stairs, what is immediately to your left?

#46: A hallway.

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#66: Move down this hallway please. Is this hallway lit?

#46: No, it's, there's light, though. I think it comes from the outside.

#66: Describe what you see as you move down the hallway.

#46: Just an empty hallway. The light, or cream...off white, colored walls on the left and windows on the right, evidently, I would say there are about three or four rooms on the left side, and the same thing... The hallway leads to (mumbling) There's another hallway...it's not clear.

#66: Take a moment now to relax and concentrate, so that you might describe one of these rooms off of the hallway to me.

#46: One of those in the front hallway?

#66: Yes.

#46: Well, what you should have is business offices (mumbling) It's as if it were in a transition period...general... atmosphere of something being taken out (mumbling).....

#66: Move now on down the hallway, move on down the hallway, and ask yourself, ask the question of yourself, for information pertaining to this second floor and describe what you discover.

#46: What kind of information do you want?

#66: Simply ask the question and see what you discover.

#46: I don't know what's connected with the word..... Something about.....mala, mala something like that, I don't know what that is... Ayamala, or something, don't know...

#66: All right.....Move now back down to the first floor, move to the first floor, and take up a position of observation, and tell me when you're ready.

#46: Okay. At the entrance, facing the stairway.

#66: Stand to the side of the entrance, so that you may watch what's gonna go on.

#46: All right.

#66: Move now in time 48 hours from right now. Move in time 48 hours from now and describe for me.

#46: There's a lot of night activity.... A lot of people shuffling

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- #46: in and out, some wear fatigues, and so on. I think the cordon I described would be in effect, is in effect.... Get the impression that...escorting a whole bunch of people off, for a reason...(mumbling)...
- #66: In this time period, what goes on here on the first floor?
- #46: They're omitting the first floor, they're all going to the second....the first floor is reserved for something else...
- #66: And what is it on the second floor?
- #46: Oh, I think this is where they're escorting all those people. (mumbling).
- #66: All right. I'd like you to take a few minutes now on your own to examine the target without responding.
- #46: I think your guard command force is on the third floor, in the center someplace is where duties are assigned, shifts are determined, people come and go...
- #66: Tell me what makes you have that feeling.
- #46: (mumbling)
- #66: Okay, I have no further questions now about this particular target. Return your focus now to present time, here in the room with me. Let's prepare to draw.
- #46: Okay. The first sketch is of the entrance. I'll draw the entrance now..... These are big slabs (mumbling)..... Okay, these are the revolving, not revolving doors, but spring doors. This is all glass, and this is the adjoining panes to the doors. Cement stairs. Okay, then on the second floor there was a huge type window here..... It was possibly tinted or smoked, black orangy like. Okay? That's what it really was.
- #66: Okay, now, then I asked you to go through the doors. Can you tell me what you saw when you went through the doors?
- #46: Yeah. As soon as I went through the doors on the first floor, there's a flight of stairs next to a wall, kind of dead swamp, and this led to the second floor, okay? Let this be the second floor, and the hallway there.
- #66: Okay.
- #46: And this is where, this huge window...I thought it was funny when you asked me if the lights were on 'cause it didn't need lights, the whole place was pretty well lit up, except for inside the offices.

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- #66: On the second floor you said it was somewhat different, less plush than the first floor?
- #46: Yeah, the initial impression I got from entering into the first floor was that there was wood that was stained and very well done, kind of plushy type walls, at least half if not the entire wall. But as you went into the second floor it was clean and neat but it was, you know, asbestos type finishing with paint, no wood or anything else.
- #66: Somewhat plain.
- #46: Yeah, much, much plainer.
- #66: Okay, and you stated then that the building as you perceived it at this time was vacant, or empty?
- #46: There was about three or four people working. I forget where I placed them, I think I picked up one or two of 'em on top, there was one on the first floor, definitely the guy with the green chair. And, uh, perhaps two on the second floor and one on the third floor. I was looking for light when you mentioned light, but light turned out to be activity, people doing something, being active. And there was a, there was a salient lack of activity for type and size of building, and the number of people that were in.
- #66: Now, being that there was a lack of activity, how do you perceive the building to be secured? What's the status of security?
- #46: The security of the building during periods of activity seemed to be very minimal, like one or two, I still see only one inside the building, and maybe one or two outside the building, but that quickly changed as the building became active. But it was also, security was assured by personnel as opposed to anything else, barricades or anything else, it was a cordon like effect of people when the building became very active.
- #66: Is there anything else that you think you'd like to add?
- #46: No, not unless you want to elaborate on...
- #66: Yeah, I want you to tell me a little about this, when I ask you to broaden your horizons and ask for information relevant to the second floor. What communication is that you received?
- #46: Okay, yeah...
- #66: You had some word or something that you reported that I couldn't understand you-

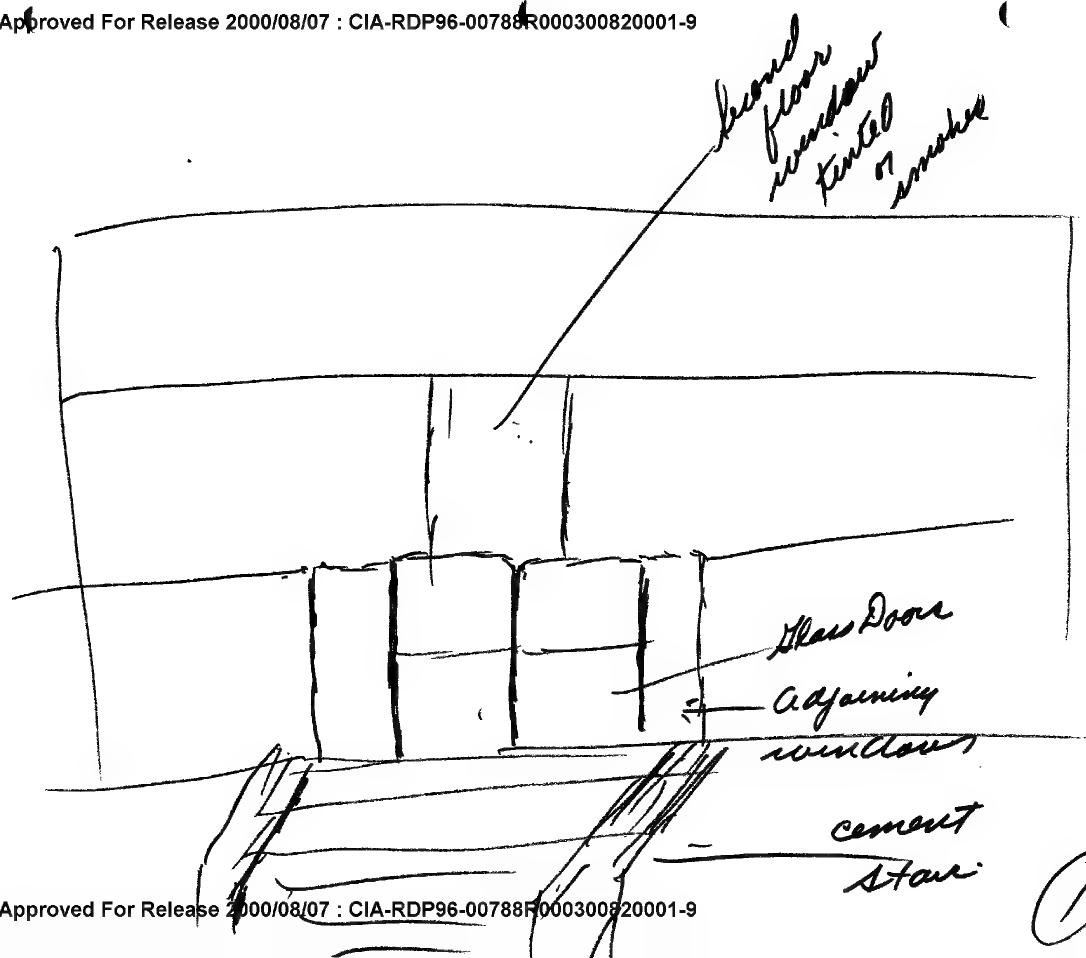
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- #46: I probably can't even repeat it as it was on the tape, because even then I certainly don't recognize it, it sounded like aremala, ayamala, or something. And that is supposed to be I guess a key to the identification of the activity or the building or the purpose of the building or the activity, but I don't know-
- #66: Now, is this word communication reference, I can't even pronounce what you said, uh, is it written, could you write the letters down?
- #46: No, I heard it, and then I was tryin' to make it out syllable by syllable so that I could repeat it.
- #66: I see, it's something that you heard, so you don't know how it might be spelled, or-
- #46: No, there's "M's" and "R's" and a lot of "A's", aremala, ayamala, something of this nature. And that's supposed to give an indication of the nature of the activity for the building, I got that impression.
- #66: Okay. I have no further questions. Is there anything that you'd like to add?
- #46: No.

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TAB



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TAB

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION D-13

1. (S/NOFORN) Prior to this session the remote viewer was shown the attached photograph. He was told that he would be questioned about the building during the session. This viewer has worked this target previously.
2. (S/NOFORN) During the session the viewer was encouraged to elaborate on his findings.

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